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jects included. For this purpose it would be extremely interesting to have all the quaint etymologies grouped together, as also all passages dealing with the history of orthography, or of literary criticism. But the editor is undoubtedly right in his chronological arrangement by writers, for it is very desirable to have a historical view of the development of the feeling for accuracy, which can be traced almost decade by decade as one reads the fragments through. Further, it is only by this method that the fragments of Varro, or Aelius, or Hyginus could be assembled so as to give the reader the proper respect for the activity of these writers.

One can have only feelings of gratitude to the editor for the thoroughness of his work, for the accuracy which characterizes his numerous citations, and for the freedom from mistakes in press. But even yet we do not possess a complete view of Roman activity in grammatical questions, and in literary criticism. Here and there through the whole course of the literature from Ennius down are pieces of linguistic and literary information just as valuable as many of those in the present collection. If Funaioli would gather together all such passages, possibly as a supplement to the *Fragmenta*, he would add greatly to the service he has so excellently rendered.

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**METANOΕΩ and METAMEΛEI in Greek Literature until 100 A. D., Including Discussion of Their Cognates and of Their Hebrew Equivalents.** By EFFIE FREEMAN THOMPSON, Ph.D. (The University of Chicago Historical and Linguistic Studies, Second Series, Vol. I, Part V.) Chicago: The University of Chicago Press, 1908. Pp. 29. \$0.27.

*μετανοέν* means (1) *to consider afterward*, and then *to change one's opinion*; when this *μετάνοια* operates on the feelings and the will it becomes (2) *regret* and (3) *change of purpose*. These two words denote intellectual action in the classic period, emotional and volitional action—chiefly the latter—in succeeding times, but only volitional in the New Testament. They express emotion less frequently because this meaning belongs primarily to *μεταμέλει*, *μεταμέλομαι* and *μεταμέλεια*; since, however, regret for past action may lead to a change of purpose, these three words also occasionally acquire a volitional force. A distinction of meaning between the two groups of words is maintained fairly well in classic writers, the Septuagint, and the New Testament, but not elsewhere.

In the New Testament *μεταμέλομαι*, *regret*, is the only word of this group used and occurs but 6 times, while *μετανοέω* and *μετάνοια*, the regular terms for repentance, are found 34 and 22 times respectively. The

last two words always signify in the New Testament a *change of purpose* from evil to good, an internal change manifested in a change of the outward life and conduct. Sorrow may be antecedent in this change (II Cor. 7:10), but is never identified with it.

The work is in the main well done. But the etymologies adopted from Curtius are now generally rejected, and some of the grammatical observations are subject to correction. In the constructions of *μεταμέλεια* on p. 11, for example, numbers 6, 7, and 8 are the same as 1, 3, and 2 respectively.

CHARLES W. PEPPLER

*Horazstudien*. Von J. W. BECK. Haag: M. Nijhoff, 1907. Pp. 80.

This pamphlet contains an elaborate criticism of Vollmer's views of the interrelation of the Horatian MSS. Vollmer's contention that all our MSS are derived from a single copy of Horace's works is based largely on a list of so-called errors which he claims are common to all the codices. Beck subjects each of these "errors" to a searching criticism and insists that in many cases the alleged error is the right reading. In *Carm.* i. 2. 39 he prefers *Mauri*, the reading of the MSS, to the generally accepted emendation *Marsi*. In *Carm.* i. 20. 1. he defends (rightly, I think) *potabis*, as opposed to Vollmer's conjecture *potavi*. We see the same future in Plaut. *Curc.* 728 *tu miles apud me cenabis*; Hor. *Epist.* i. 7. 71 *ergo post nonam venies*. In *Carm.* i. 23. 5 he argues that to substitute *vepris* . . . . *ad ventum* for *veris* . . . . *adventus* the reading of the codices is to attribute to the poet the rigid accuracy of the philologist. In *Carm.* i. 25. 20 he regrets that Horace did not write *Euro*, but is sure that he wrote *Hebro*. In iv. 2. 49 he defends *teque dum procedis*, pronouncing *tuque dum procedis*, if applied to Antonius, ridiculous, if applied to Augustus, impossible. Even the reading *fugio rabiosi tempora signi* (*Serm.* i. 6. 126) finds in him a champion. In many cases Beck's arguments are not convincing, but in general his position is well taken, that there is so much uncertainty about a majority of the "errors" that they cannot safely be used as a criterion in the construction of a stemma. Moreover, he is right in his assertion that there is no good reason for assuming that the Horatian tradition was at a standstill for nearly two hundred years. The archetypes of the R $\pi$  and F $\lambda'$  groups may easily have been codices of the seventh century.

No discussion of the Horatian MSS is complete without a stemma. Beck finds two chief and one subordinate group:

1. Mavortian Recension A $\lambda$ +BC+lemmata Porph.+scholia Pseudo-Acronis: Keller's second class
2. The R $\Phi$  class+Porph. in interpretatione: Keller's third class.
3. Keller's first class with scholia  $\Gamma$  and glosses  $\Gamma$  in cod.  $\gamma$ .

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